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H. J. Zifferer

EDITOR AND PUBLISHER.

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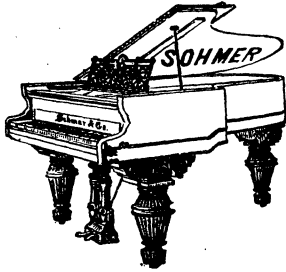
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California Musical Journal.

VOL. I

SAN FRANCISCO, AUGUST, 1895.

No. 11

MUSICAL TASTE.

BY J. H. ROSEWALD.

The taste for music is as varied and manifold in a civilized community as is the taste for food and drink. Whilst some persons will relish any kind of food placed before them, provided it is well prepared, others will partake only of certain dishes, and disdainfully pass others by. Our audiences at concerts and other musical performances are generally composed of three classes: (1) Those who like any kind of music, classical or modern, sentimental or trivial, irrespective of the composer's reputation or standing, from dance music to a symphonic poem, provided it is well performed.

(2) Those who really like, or at least pretend to like only a certain *genre* of composition, either sacred or secular, always, however, giving preference to a certain composer.

(3) Those to whom the sounds of an orchestra or chorus are like so many tongues of Babel, who are unable to define what kind of music they specially prefer, and who always judge the merits of an ensemble by its numerical strength.

Fortunately for the musician, from a pecuniary point of view, class number one is in the majority. This class supports all musical enterprises both morally and substantially, encourages local and foreign talent by its presence at performances, and discriminates between the charlatan and the genuine musician; and in fact is the bone and sinew of the musical community.

The second class or "pretenders" are a continual menace to the well-meaning, hard-working musician. In the social circle their eyes are turned heavenward at the mere mention of Bach, Haydn, Mozart or Beethoven, as if their devotion to these geni and their works were a part of their religious belief, but who are ready to invent excuses by the score for their non-attendance at the production of a symphony or an oratorio. They are pretenders in the full sense of the word.

The third class is not only a menace but a continual danger to the musician and his efforts. This class is devoid of taste and knowledge, yet as a general thing assumes the task of criticising and finding fault. Having no sympathy with the musician these critics show no mercy towards him. They judge all musicians alike, consider all teachers and performers of equal calibre, and whilst drawing comparisons expose their ignorance, prejudices and general stupidity.

Some writer has truly said: "When musical training becomes part and parcel of our general education, then only can we consider ourselves as having reached the culminating point in our civilization."

When this point is once reached, the three classes above mentioned will be merged into one. Music will be loved for its merit only. Good music will be admired and encouraged, whilst vulgar and bad music will be condemned and driven beyond the pale of civilization. The stepping, or rather foundation stone to such an era is our public schools. Let the young learn the mysteries of the beautiful and divine art; let them grow up under the influence of music, and as the German poet says: "Where music dwells in purity, vice can find no home."

Correspondence.

ST. HELENA.

FRESNO.

At last the Fresno music teachers are making money. Some are working in the packing houses and others are earning a livelihood in the raisin fields.

Ed White with his good baritone voice has returned from his summer vacation. His system needed moisture, having lived in this dry climate so long, so he took an ocean voyage to Seattle and back.

On July 11th the Bolthes sisters gave a musicale, so select that critics and professionals were barred out. Miss Kate Bolthes sings with taste and is no doubt one of the leading singers in Fresno. As for her pupils and the others that took part, I cannot write, as I was not there.

The Mendelssohn choral society under Drury's leadership, will be heard shortly. He has such a cold nature that he is almost enough to freeze Fresno. I hope he does not show this in his conducting; if so, the performance will be dead.

Benj. Fabian foolishly, had the webs between his third and fourth fingers cut and operated on, and it looks as though it is going to take some time to heal. He intends to give his third piano recital in September but on looking at his hand I conclude that he will be lucky if he can practice at all by September. In the mean time let his inferiors rejoice.

Franz X. Mayer, the tuner, composed a pretty song. He sung it for me, one evening, and it sounded so musically that I have been wondering ever since whether he really did compose it or not.

Mrs. Lucine Norris, a graduate (?) in singing and piano, from the Brussels conservatory, gave a pupil's musicale consisting of 27 numbers. Those who remained all through the program must have taken their beds with them.

The Barton opera house is closed for the present.

Mr. Walter showed me a march that Mr. Fabian composed, while his hand is healing, and I think it is going to be popular. Reitz has arranged it for his orchestra.

FAIR PLAY.

The Demorest silver medal contest held in the Presbyterian church July 18th, under the auspices of the W. C. T. U. was a success and afforded a delightful evening's entertainment.

Although one of Calistoga's sons carried off the prize we feel assured that St. Helena will not again allow it to go so. We have an abundance of elocutionary talent if it can be aroused to a little exertion.

The alcove over the platform was appropriately decorated with the national flag, the motto "For God and Home and Native Land" with flowers and evergreen.

The musical portion of the program was the part assigned to my special attention and the selections were chiefly in harmony with the occasion.

"Remember the Dear Ones at Home"—by Maria Straub and J. F. Kinsey in "The Echo" was memorized and well rendered by the juvenile class of ten little girls all in white. "The Sister's Prayer" a beautiful temperance ballad, one of Stoddart's, was sung in a pleasing style by Miss Nellie Morris, though still in her teens has a remarkably strong, true voice. She was assisted in the chorus by Miss Maggie Reynolds, Dr. Hodghead, and Mr. Blakesly. That you may know a little of our people let me add that Dr. H. is a leading young dentist, while Mr. B. is a photographer of whom St. Helena is proud.

"Some Glad Day," to the tune of "Old Black Joe" was sung by Mrs. C. R. Sabin in her usual finished style, assisted on the trio chorus by Mrs. C. H. French and Mrs. W. A. Bingham.

"The Idol of My Heart," by little Edna Hurst, of Calistoga, captured the hearts of the large audience, and she was compelled to respond to an encore, which she did most gracefully, again winning hearty applause. For so young a child she certainly is gifted with a rare voice and enunciation.

NEW MUSIC.

This very hour (sopr. Specker). Yesterday today and ever (mezzo—Verne). Only one girl in the world for me (mezzo) Marion. Our past (baritone) Pinsuti. Butterfly (soprano) Meyer-Helumud. My dream (bass—Tosti. Loyal to death (bass) Steiner.

SAN JOSE.

I am afraid you will have a short letter this time, for after the most charming, artistic, unique musicale and tea given by the Pratt Home at the Vendome on June 29, there seems to have been nothing more to do in the way of amusements; and everybody went away, except every other body who took up his or her pilgrimage to the shrine of the Wagner club, which discourses sweet music and sends shivers down each individual backbone when "he" glares at whisperers and chatterers in the rotunda of the Hotel Vendome during the rendering of the same. "He" is Dierke, the leader. "Svengali!" How he can play; and how he can glare!!

The invitations were "from 2.30 to 5 p. m." We all wore our brightest and prettiest gowns and hats, and carried our swellest parasols. It was great fun to station ourselves near the door and hear each party or individual who entered exclaim variously: "Oh!" "Ah!" "Dear me!" "How pretty!" "Well done!" because all except Mrs. Syer were in the dark as to plans and devices.

The ball-room was a pretty bower—dainty streamers overhead and mingling with them the foliage of tall plants of many varieties; and instead of rows—cold-blooded rows of stiff chairs—groups of twos, threes, dozens of chairs were scattered in among the plants and near the open windows, through which was wafted the gentle afternoon breeze of San Jose. The stage, though quite elevated, was a continuation of the room, thereby establishing a bit of cosy friendliness between the audience and performers.

The programme was rendered by some of San Jose's favorites and a new star: Miss Miller, Miss Florence Park, George D'Ablaing and Romayne Hunkins, and Miss Syer, the new star. All of it was good and enjoyable, but it remained for Miss Syer to surprise and carry off the honors. She has a great voice, and with careful teaching and study she will do great things with it. She is quite young yet, and very good looking.

After the concert programme the guests were adjourned through the poet-cochere to the grounds where, under the beautiful trees, at the daintiest and prettiest of tables for twos, fours, or a dozen, they were served with the best of ice cream and delicious home-made cake (by the way, San Jose ladies excel in cake baking, as well as in the fine arts), all for four bits. We all thought Mrs. Syer a wonderful

manager but it didn't turn her head.

The next event was July 4th, which was left to celebrate itself, as it were, in town, but out at the U. P. there was the usual garden party, which for several years has been a god-send to mothers and the usual haters of noise and gunpowder. It is an ideal place to spend a day, and with the beautiful conservatory building and the afternoon concert on the Fourth, and the lunch, refreshments, and numerous seats for all, one ought to feel grateful to whoever originated so civilized and artistic a way of spending our nation's birthday. The "Treble Cleff" club and the Mariner-Campbells of San Francisco supplied the programme for the concert. They sang delightfully and looked lovely (the last includes Mr. Campbell as well as the ladies). Those Campbells must have discovered the elixir of life, or thoroughly practiced the Ralston system, for they are as fresh and young as when they first electrified with their beautiful voices. It is no use keeping still, or being downed by foreigners; it is not bragging, it is simply claiming our own. We Californians can produce something else besides prunes—musicians! Voices! First give us half the time those people in old Europe have had, and we will have them coming over here to hear and learn.

The evening of the Fourth Manager Snell entertained the town with fire-works and exquisite music in the grounds of the Hotel Vendome—grounds? well, all over the whole place. Where he got all the chairs and benches he and his attendants alone know. The verandas were packed, and every window and door open and filled with people. The Wagner club gave a concert of choice music first in the rotunda, then at 8.30 they moved to the veranda and played our national airs, while the beautiful fire-works were presented from the lawn.

Every night since the people have flocked to the Vendome and set in the rotunda or on the veranda in wrapt attention, listening to the music those four men inspiringly play. Now during their playing there is not even a whisper, except by some new-comer; then "he" glares. But between times there is informal visiting and happy chatter—beamed upon by Manager Snell and his staff of polite attendants. This has been an artistic treat for the visitors and townspeople during the summer.

The K. C. M. opens next month, and again we will have those beautiful recitals every few weeks, and there will be more music to write about.

FRANCIS

STOCKTON.

What a bright newsy letter was the last from San Jose and how much that was interesting Francis told of the music in that city.

That reminds me that we are to have an out-of-door "As you Like it" to defray the expenses contracted by the Carnival. Miss Calhoun of San Jose will be Rosalind and Mr. Frank Gould, chairman, chairman of the democratic state central committee will impersonate the Duke. Mr. Gould has an enormous voice.

The Euphonic club paid about \$900 to produce "The Chimes of Normandie." The stage sittings and costumes were elaborate, the orchestra shaky, the chorus somewhat rough. As usual, the palm of excellence was awarded to Robert Oullahan, by whose untiring efforts the club was organized. Gov. Budd says Bob reminds him of Ferris Hartman of the Tivoli. The club produced Iolanthe, Mikado and Chimes of Normandy within a year, now they will take a vacation.

LETTY LUTE.

LOS ANGELES.

All our song birds (?) have flown hence to the sea shore. Absolutely nothing is going on here.

In Ocean Park near Santa Monica, Mr. and Mrs. Solbrino assisted by Mr. Hans Albert (violin) give weekly concert, in excellent form, but are poorly supported by the public. Prof. Cornell is also down there trying to arrange some concerts.

Long Beach:

Mrs. Modini-Wood is rusticated here from the efforts of the La Fiesta. Mrs. K. Bosh sang in a concert here last week—so did Mr. Zink, a pity that his high notes are always shrouded!

Redondo:

Levy, the great cornet player, is enlightening the public.

Pasadena is going to have a conservatory of music; leader, Prof. O. Steward Taylor. Prof. O. W. Kyle has been sick (sic.) Prof. A. Willhartz contemplates a trip to Bear Lake, and the rest of the professors are scattered in the country! Restez-la!

Next week we are having "Pinafore" again for a change. Mr. Modini-Wood is making another attempt to conduct.

DE G.

EUROPEAN TRAVELS.

The Hamburg-American line is now the favorite line of steamships to the European countries of art and culture. Among the musical people who have within recent period utilized these magnificent twin-screw flyers to "cross the pond" might be mentioned our genial friend L. S. Sherman, of the well known music publishing house of Sherman, Clay & Co., Sir Henry Heyman, Mr. Von der Mehden, Mrs. W. J. Younger, Mme. Billoni-Zifferer, the Misses Younger, Mrs. F. F. Low, Miss F. C. Low, Mrs. E. E. Caswell, Baron von Schroder and family, Claus Spreckels and Mrs. Spreckles, M. Ysaye, Mme. Melba, the brothers De Retzke, Miss Georgie C. Morse (winner of the Evening Bulletin), Mrs. Volney E. Spaulding, Major C. H. Murphy (winner of the Evening Post first premium) Rev. Dr. J. Voorsanger, Dr. A. Barkau and Mrs. Barkan, the Misses Feder (one a pupil of M. Ysaye), Mr. and Mrs. Henri Kahn and a number of other California celebrities.

These steamers now touch also at Cherbourg France, landing passengers for Paris, the Riviera, Switzerland, Italy and South Germany and Austria then proceed to Southampton for passengers bound for London and British points, then to Hamburg where all destined to points in the interior of Germany, Austria, Switzerland and northern countries are landed.

The great conveniences offered the traveling public are unequalled by any other line. The S. S. Furst Bismark left New York Thursday, June 27, landed its passengers for Paris the following Thursday who reached destination the same day.

Those purchasing return tickets before starting from here can have them available to return from eight different points: Hamburg, London, Southampton, Cherbourg, Havre, Paris, Naples and Genoa without extra expense.

The genial agent of this line Mr. A. W. Myer, at 401 California street, always meets the traveling public in person and is never too tired to meet the wishes of those desiring information in Atlantic and European travel.

Having but recently returned from his last trip, during which he visited Hamburg, London, Berlin, Potsdam, Nurnberg, Cassel Stuttgart, Frankfurt, Cologne, Paris and Deppe he has a fund of anecdotes and experiences of more than usual extent.

THE MISSED LESSON QUESTION.

By C. W. Fullwood.

All teachers have wrestled more or less with this subject. The question seems to have so many exasperating phases that it is almost impossible to guard against all recurrences of the *Bete noir*.

One of the greatest difficulties, is that so many people do not regard their music agreement in the same light as any other business contract. They appear to expect music lessons at their one pleasure or convenience. No matter about the rights of the music teacher, he is teaching for pastime, and doubtless lives on his love and enthusiasm for his divine art, and has no need for bread and butter.

I have met people who said, "Oh! music teaching is mere play; no work about that." Now, what is one to say or do when confronted with such hopeless ignorance?

It is invariably the case that the discouraging, careless indolent pupils are the ones who miss lessons. The intelligent, talented, and industrious pupil seldom has this fault. He or she is anxious to make all possible progress and will not miss a lesson unless actually obliged to. If teachers make a rule that missed lessons shall be charged, except in cases of illness, it is astonishing how often certain pupils will fall ill or be indisposed. Such excuses as the following have met the teacher upon finding the pupil not at home, "Mary has gone skating;" or a note is sent informing him that "Sarah has company," and another, "Fannie is going to a party this evening and is too busy to take a lesson this afternoon."

Even if these missed lessons are paid the pupil's progress is retarded, and they contract habits of careless practice, and finally prove a discouraging failure and a disappointment to themselves, parents, and teacher.

But often when missed lessons are charged in the bill this class of people will say, "We did not have these lessons and it is not fair to pay for something we have not received." And yet they contract for that time every week and the teacher has to hold that hour for them when he might be giving a lesson to a better paying and more satisfactory pupil. If these lessons are not counted the quarter might be protracted to six months or more. I sometimes think it would be a good plan to have a written contract, plainly stating the forfeits, with each and every pupil,—such contract to be strictly enforced, legally if necessary.

But I believe there is a good time coming; and people are beginning to view this subject in its true light. And it is the discussion and agitation of all questions pertaining to the profession in musical journals that are educating people to an understanding that true business principles should govern the relation between pupil and teacher. So let us take courage and still agitate.

Local Items.

Through the kindness of Mme. Dr. Spitzky we learned that Chevalier de Konsti is at present in Japan giving a number of concerts. The first one he gave at Yokohama, June the 13th at the public hall was a grand success in every respect. He is charmed with the people and the country and intends to remain there for some time.

Spencer & Co., the well-known piano house, has moved from the Bancroft building on Market street to Post street.

We are obliged to correct an error from our last Stockton correspondence, Miss Thornton is a pupil of Prof. Robert Lloyd of S. F.

Mr. Leander Sherman, of the firm of Sherman & Clay, has arrived safely in Europe.

The subscription list of the CALIFORNIA MUSICAL JOURNAL has increased since two months for more than 600 new names it is without doubt the most successful home journal on this coast.

The Pixley-Crane social given July 23 at Santa Cruz was a grand success. The program was quite a long one and excellently rendered. A quartett rendered by Messrs Pixley-Collins, Johnson and Crump deserves special mentioning.

The Orpheum and Burbank theatres are the only houses who are patronized and making money. The Los Angeles theatre only opens once in a while—the proprietor can allow himself this pleasure!—Los Angeles Correspondent.

NEW BOOKS.

Self Help to the Cornet, by Arthur Clappe, the editor of the Dominante, is a very instructive little book.

No home without the CALIFORNIA MUSICAL JOURNAL.

Eastern Items.

"Little Sunbeams" 150 children, are going to produce a "Midsummer Night's Dream" shortly.

W. T. Carleton, a whilom favorite baritone and operatic impresario, has gone up in the world. He is singing in a roof garden in Chicago.

The advent of the Damrosch opera troupe if dependent on the proposed transformation of the panorama building for their use, does not seem imminent.

Miss Belle Thomas, a favorite California opera singer, has changed her name to Mrs. Newman Perlet.

Grand opera is to be given at the Tivoli in the near future.

Clarence Eddy has gone to Europe. He will visit Guilmont in Paris, who, in a private letter, writes: "Eddy is a great organist, and a noble character, whom I appreciate in the highest degree."

Two plays and two operas, one by Andran, founded on Dickens' "Cricket on the Hearth," are about to be produced by the French playwrights.

Mr. William H. Keith, a San Francisco tenor, has returned from Europe and is now in Boston. He sang here in St. Luke's church choir.

That "a prophet is not without honor save in his own country" is aptly illustrated by a three-column article in the London "Strad" on the violinist whom poor Kalakaua knighted—presumably *inter pocula*—ere the collapse of his "inwards" and his kingdom.

Emma Nevada is making a triumphal tour through Spain, where she seems much more popular than she was upon her native heath.

The pair of Sutro girls of whose piano playing in England we often read, are nieces of the mayor of San Francisco. Their father is Otto Sutro, a prominent music dealer in Baltimore.

THE HUMAN VOICE.

Thousands of persons might learn to sing

who never know that they have voices. The human voice, cultivated to such extent that it can be used comfortably to express emotion in song, is the most precious gift which one can have. Beautiful eyes, lovely complexion, graceful figure, and all other things which we look upon as desirable are as nothing to a sweet voice. Do not deny that. How can one best interest a gathering of cultured guests; how best serve in the home to lighten its cares; how best participate in the service of the church; how stimulate and stir into activity saddened or crushed lives; how do anything of higher life better than through voice and music?

But a few in each city or town know what it is to sing well, or to be trained for the useful office of singer, in whatever sphere that may be. It is sad that it is so. Why is it? Because no one tells the possessor of a good voice of his fortune, until after he has become absorbed in business, or she has become engrossed in household cares. Every teacher has people, past middle life, come to him for a few lessons, who might have been trained to be excellent professionals had they begun study in early life. It is a very sad thought that these people wasted a precious gift—aye, the most precious gift which God gave them.

—The Vocalist.

NEW MUSIC.

"Only a rosebud," I will come back to thee" and The Reggie who roamed," all by Roma.

The cup's defender, by Charles Harvey.

Cissy Wink-Fitzgerald, published by Widmer-Figler New York.

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THE MAKERS OF OUR POPULAR SONGS.

Ernest Jarrold writes in "Munsey's Magazine" for June:

The wonderful successes occasionally scored by popular songs, have to a remarkable degree stimulated the ambition of American composers of this class of music during the past decade. Never, perhaps, have so many really meritorious songs been before the public as now. Besides the financial reward which follows fast in the path of a successful popular song, a certain dignity is attached to the composer. His name becomes familiar to the public from constant repetition in the daily papers and in various ways he attains a standing that is at once encouraging and flattering.

It is now about fifty years since the inception of song writing as a trade or profession in America. There had been popular ballads prior to that time, but the industry began to take definite form and shape with the work of Stephen G. Foster. As a composer of purely melodious songs, Foster has never had an equal in this country. It was he who conceived the infinitely plaintive air that has become world-famous as "Way Down Upon the Swanee River," and his other compositions of a like character have been rivalled for sweetness and beauty by few of the melodies written since his death. Among his contemporaries and followers are: John R. Thomas, Will S. Hays, James Stewart, Henry Tucker, Henry C. Work, George Root, Charles A. White, J. F. Mitchell, Frank Howard, W. J. Scanlan, Harry Kennedy, and Harrison Millard. Many of them are dead and others have retired from the field of song writing, but their places are filled and new names are constantly added to the list.

In the front rank of successful composers is Monroe H. Rosenfield, the originator of some of the most tuneful of popular songs. His creation of the beautiful song "With All Her Faults I Love Her Still" first brought him to the public's notice, and his reputation has been increased by his later productions, which include such well-known oddities as "Johnnie, Get Your Gun;" "Hush Little Baby, Don't You Cry;" "The Song of the Steeple;" and a wide range of popular marches and eccentric dances. He has an unusually accurate perception of the public taste, and has won not only pecuniary success, but a reputation as a graceful, prolific and versatile composer.

Church Notes.

Beginning with this month, Calvary church is going back to the employment of a quartet choir. It will consist of Miss Beatrice Priest, Miss Jeannette Wilcox, Mr. Lawrence and Mr. Walter C. Campbell. This looks like a radical improvement in the musical end of Dr. Hemphill's church. During the former pastorate they used to pay good salaries, the soprano had a hundred dollars.

Considerable discussion of the question of the question of church music has recently appeared in the daily papers. It is to be hoped that some adequate idea of the relative importance of that branch of God's service will be instilled into the public minds. In these days of widely disseminated thought through the medium of the press, the pulpit has lost much of its former consequences. Sermons have accordingly grown shorter, and a well equipped and attractive church must have good music as well as good preaching. In fact the choir can and does furnish more of the essential elements which constitute the purpose of Sunday observance, namely, the exaltation of the soul and the cleansing of the sordid and selfish influences attending the six day struggle incident to the service of Mammon, than do the majority of pulpit utterances. Even claiming an equal share of merit for the choir, it never receives anything near an equal show of reward. One pastor invariably receives more salary for his preaching than is paid for all the music, no matter how many persons are engaged in providing it. Some people go so far as to object to devoting any of the church revenues to paying for its music, believing that in God's vineyard the only "laborer that is worthy of his hire" is the person who does the praying and preaching. Where this sentiment does not prevail to the fullest extent and the choir is paid at all, if a financial squeeze comes occurs, it is always at the musical end of the church. This is shameful. We would like to see a reform in this matter and the services of those who contribute so much more than half of that which constitutes church worship, given at least an equal share of the salaries paid.

By the way, if anyone wants good instruction on the church organ we can heartily recommend Mr. Bosworth as a teacher, knowing him as one of the foremost organists of San Francisco for more than 20 years.

California Musical Journal.

F. J. ZIFFERER, Editor and Publisher.

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SAN FRANCISCO, AUG. 1, 1895.

EDITOR'S TRAMP THROUGH THE COUNTRY.

Santa Rosa, a flourishing city of about 6000 inhabitants, with a beautiful and delightful climate, has a good many educational advantages. The Pacific Methodist college, founded in 1861, of which S. S. Austin, A. M., is the president, is a fine institute for both sexes, with boarding facilities. The Santa Rosa Seminary, under the direction of Miss Martha E. Chase, is also an excellent home school for young ladies.

A musicale for the organ fund of the Episcopal church in Santa Rosa was given at the residence of Mrs. Dr. Wright in that city on the 24th ult., and proved so successful that another was given there on the 27th for the organ fund of the Catholic church.

This looks like true Catholicity. Among the participants were, as singers,

Miss Carrie Fournier, Miss C. Holman, Mrs. Spaulding, and Mr. Falconer; as pianists, Mrs. Phillips, Mrs. J. P. Berry, Miss Edith McDonald, Miss A. B. Ware, Mrs. C. A. Wright, Miss Edith Brooks and Miss Hattie Austin.

A music club of 40 members, called the "Etude," has recently been organized by Miss Frances Phelps, and will soon be ready to give a concert. Mr. Falconer of the "Democrat" is considered Santa Rosa's leading tenor singer. He is very popular, but his repertoire is limited. "O Promise Me" has been sung so often that the sparrows on the house-tops have learned it, though they can't imitate Mr. Falconer's excellent rendering of it.

Healdsburg, with a population of 2500, situated in the midst of the Russian river valley, may be considered musical and well advanced. The Healdsburg college, founded in 1882 by the Seventh Day Adventists, is the only educational institution worth mentioning. In music as well as in all other branches this institution has an excellent reputation. Professors Smith and Powell also have large classes of music pupils among the citizens.

Prof. Smith leads an orchestra which gives open air concerts every Saturday. This would be a good idea for the California towns to imitate. It is ornamental and beneficial and inculcates love of music, besides attracting people from the surrounding country, who can also indulge in shopping before going home. We heard Prof. Smith's band play these selections: "Liberty Bell," Sousa; "Overture to Le Diadem," Hermann; "Lizzie Polka," cornet solo by Prof. Smith; and "Sobre Los Olas."

Prof. William Powell has a fine class of piano pupils and seems to be very successful in his work.

Napa, though a fine little city, is one of the most unmusical places in the state. There seems to be an entire lack of interest in the art of music. A few ladies, among whom is Miss R. Wylie, a fine singer, well-known among local artists, who studied with some of the best masters in Europe. Miss Pugh, Mrs. Goodman, Mrs. Jeanish, Mrs. Booke and Miss E. Walker comprise the entire musical contingent of Napa proper.

The Napa college, however, a well-known institution, has a large attendance and a musical department in the competent care of Prof. Davis, who has able assistants in all the branches—organ, piano, violin, voice, harmony, history of music, etc. Pupils' recitals are given at regular intervals during the school term.

Watsonville is well supplied with music teachers, both vocal and instrumental. Prof. Foss is about to organize a choral society. Mrs. S. J. Kidder's home school for English branches deserves especial mention among the educational advantages of Watsonville.

A WORD TO THE RICH OF CALIFORNIA.

Almost every one of the great old masters had their patrons or supporters, with whose assistance it was possible for them to climb up the ladder of virtuosen-ship. Count Esterhazy gave to the world a Haydn; another Hungarian nobleman was the beneficer of Liszt; and so we could name a hundred bygone stars who owe their fame to some philanthropic benevolent soul, who in history shares the glory of his protege in developing a really great talent. They not only did a great thing for the art itself, but built themselves an everlasting monument in the history of music, which

neither time nor decay can efface. The comparatively few dollars spent on a worthy aspirant in art will do more for the elevation of our country than millions spent in other ways.

The composition we publish in our present issue is by Mme. Billoni Zifferer, the wife of the editor, who has composed a number of vocal and instrumental pieces. In our next number we will produce a song from her which met with great success in Europe.

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Theatrical.

The Baldwin.

Frohman's Lyceum company will close their engagement this week and make place for William Gillette in his last comedy Too Much Johnson.

The California.

The California will be closed for a short time.

Alcazar.

The Alcazar is in trouble about the production of "A Crime of a Century."

The Tivoli.

The Tivoli will give "Martha" in which G. H. Broderick will make his first appearance before a San Francisco audience.

WONDER.

—Why Miss Prill did not have a better house in Pacific Grove?

—Why Sigm. Beel does not subscribe for the C. M. J?

—Why Lucchessi and Kelley never shake hands?

—Why Howe gave up the conservatory in Oakland?

—When Ysaye is going to start his?

—How long the Grace church choir of men will last?

—Who is going to pay Mrs. Westover's back salary, and damages when she wins 'em?

—Whether the "female music committee" is'nt tired of office!

—How many of the stories about Scheel are true?

—If he had'nt better send for his own wife anyway? She'd at least keep the other women at bay.

—Who'll take John Parrott's place as Scheel's Esterhazy?

This issue has been delayed on account of the editor's absence in the country. Next month we promise to be out on time.

Dr. George Frederick Root the eminent American musician is dead. As the composer of many war songs, notably "The Battle Cry of Freedom" he will never be forgotten by the American people.

John C. Fillmore, well known on account of his deciphering some of the folk songs of the Indians, accepts a position at the head of the Pomona college, Los Angeles.

One reason for the rapid increase of song writers is the element of speculation involved in their calling. It is, in its way, as fascinating as horse-racing or dealing in stocks. To be sure the chances of success are very small, not more than one song in two hundred proving a remunerative investment to the composer and publisher, and the vast majority never emerging from the manuscript stage.

PIANO TALK

WE will be frank about it at once; we wish to talk with you about the purchase of one of our celebrated CHASE BROS. PIANOS. We want you to come and see them at once and ARRANGE TO PLAY WHILE YOU PAY. All we require is an opportunity and we can show you a piano you will fall in love with and grow more fond of every day after it is in your home. WE CAN MAKE TERMS THAT YOU CAN'T RESIST. The Chase Bros. piano has a beautiful singing tone, perfect action, wonderfully easy scale and is the most durable piano on earth. Last, but not least, the cases are exquisite. This elegant instrument is within the reach of all. We are meeting with phenomenal success in the sale of the piano. IT DOES NOT PAY YOU TO RENT. Don't delay but commence to purchase a CHASE BROS. PIANO this week and you will be pleased.

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SAN FRANCISCO.

A man who has been placing a daughter with Marchesi, the renowned Paris singing teacher, writes home to the Springfield Republican about her methods. All the lessons given in class except when a pupil is studying a part in an opera. At present there are forty students, divided into four grades. The teacher insists on three lessons a week, and all the pupils stay till each has finished. She wants voices before other teachers have touched them, and insists that she teaches for the love of her art. Nevertheless, 350 francs in an envelope laid upon madame's piano on the first of each month, is a necessary preliminary to instruction. With forty pupils her art must be pretty well worth loving.

Godard's "Second Mazurka," so familiar to piano students, was written for a pharmacist to give as a premium with a certain liquor. Later it was seen by Durand, the publisher, who was delighted with it. It at once became popular.

Von Bulow conducted orchestral performances of the most elaborate works entirely from memory. His corrections at rehearsals were made with the utmost accuracy, as, for instance: "Twenty-two bars before the letter A, the second oboe played D flat instead of D natural."

The Japanese, having shown their aptitude to absorb the ideas of European civilization in carrying on the war with China, have planned at Tokio a conservatory of music. It seems that the Japanese children have a liking for the piano and string instruments, but that the rules for musical composition are beyond their understanding. A musical circle was recently formed at Tokio, which has for object to listen to lectures on the lives and works of the classical composers, and at which excerpts from these works are performed. Children have also a "Schumann Society," which makes them acquainted with works suitable to their age.

THE POWER OF MUSIC.

The wise man has said that where there is music in the home circle happiness invariably reigns. It is related that three of New York's famous men of brains were chatting over dinner the other day, and the conversation turned upon family skeletons and scandals. One of the gentlemen present declared that he had a sure antidote for scandal, and in explanation of his declaration said: "I never knew of a

scandal in a family that loved music, and wherever you find a musical family there you will find a happy family, where no breath of scandal ever reaches. In all my experience, I never knew a divorce to occur in a family where husband and wife, sons and daughters gathered in the parlor after the day's task was done, and let music entertain them. I know of many such families in this big wicked town, and they are happy families, indeed,

Most of the famous men of this day, love music, and in the majority of cases, even though the closet conceals a monster in the shape of a skeleton, it is never allowed to even peep forth from its confines. The skeleton may have been created by antecedents of more or less wicked traits, but the present generation seems to be bound to bury it from sight forever. Music as antidote for happiness and scandal is really not a new remedy.—The Albany Argus.

TOUGH EFFECTS AND HOW TO PRODUCE.

Many modern compositions abound in extended chords. Small hands usually find them difficult. A good method of playing them effectively is for the right hand to be placed in position; the thumb in light contact with lowest key of the desired chord, with the wrist unusually high, and fingers somewhat straightened out, then quickly turn the hand bottom side up, the palm on top; and the chord will be most beautifully and clearly played, special charms being given to its melody, tone. The fingers should not have been extended, or spread out in the least, but held loosely and natural as to position, but as the hand was reversing it, it passed up along the keys treblewards, thus striking the desired keys, every muscle being loose and flexible, yet with a very little indrawing of the finger that played the melody note.

Heard in Pacific Music Co.'s store:

Professor of vocal technique—

(In great haste to catch the train for Stockton)

"Give me a tenor song; for Heaven's sake!!"

Mr. Schloh—

(With customary affability)

"Certainly. By whom is it, Professor?"

Discomfited professor of V. T.—"Ratz!

Mr. S.—Ah! a new composer! Eh?"

—*Rideunt Omnes.*

DIE ERSTE BLUTHE.

Polka Mazur.

Marie Billoni.

ritard.

Piano.

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and a forte (*f*) dynamic marking. The second system continues the melody and accompaniment. The third system includes a first ending (marked '1.') and a second ending (marked '2.'). The fourth system concludes the piece with a forte (*f*) dynamic marking. The score is characterized by its polka-mazur style, featuring a mix of eighth and sixteenth notes in the melody and a steady accompaniment in the bass.

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Trio

First system of musical notation for the Trio section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and A4. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and A3. A piano (*p*) dynamic marking is placed above the first bass note.

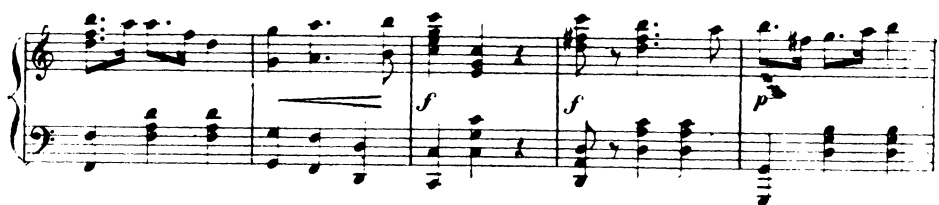
Second system of musical notation. The treble clef melody continues with a half note G4, followed by quarter notes A4, B4, and A4. The bass clef accompaniment features a half note G3, followed by quarter notes A3, B3, and A3. A mezzo-forte (*mf*) dynamic marking is placed above the first bass note. The system concludes with a first ending bracket over two measures and a second ending bracket over two measures, both leading to a repeat sign.

Third system of musical notation. The treble clef melody begins with a half note G4, followed by quarter notes A4, B4, and A4. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and A3. A forte (*f*) dynamic marking is placed above the first bass note. The system concludes with a first ending bracket over two measures and a second ending bracket over two measures, both leading to a repeat sign.

Fourth system of musical notation. The treble clef melody begins with a half note G4, followed by quarter notes A4, B4, and A4. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and A3. A forte (*f*) dynamic marking is placed above the first bass note. The system concludes with a first ending bracket over two measures and a second ending bracket over two measures, both leading to a repeat sign.

Fifth system of musical notation. The treble clef melody begins with a half note G4, followed by quarter notes A4, B4, and A4. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and A3. A mezzo-forte (*mf*) dynamic marking is placed above the first bass note. The system concludes with a first ending bracket over two measures and a second ending bracket over two measures, both leading to a repeat sign.

Finale



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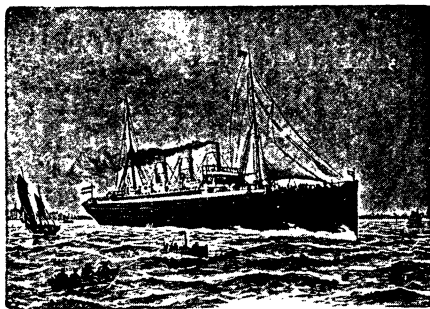
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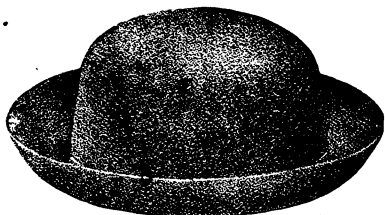
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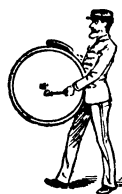
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